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ACTUALIZATION OF PHONOCONCEPTS IN SPEECH-AND-MUSIC WORKS

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У статті на основі аналізу теоретичних й експериментальних робіт комунікативно-когнітивного напрямку лінгвістичних та музикознавчих досліджень з'ясовано природу фоноконцепту та особливостей його функціонування у мовленнєво-музичних творах. Підкреслюється важливість розгляду інтегральної взаємодії вербальних і музичних фоноконцептів у передачі смислу мовленнєво-музичних творів у когнітивних процесах мовленнєво-музичної комунікації. Указується на перспективність подальшого вивчення взаємозв'язку мовлення і музики шляхом зіставлення фоноконцептів поетичного та мовленнєво-музичного творів.

Ключові слова: *фоноконцепт, інтонація мовлення, інтонація музики, компоненти інтонації, мовленнєво-музичний твір, мовленнєво-музична комунікація.*

В статье на основе анализа теоретических и экспериментальных работ коммуникативно-когнитивного направления лингвистических и музыковедческих исследований определена природа фоноконцепта и особенностей его функционирования в речемузыкальных произведениях. Подчеркивается важность рассмотрения интегрального взаимодействия вербальных и музыкальных фоноконцептов в передаче смысла речемузыкальных произведений в когнитивных процессах речемузыкальной коммуникации. Отмечается перспективность дальнейшего изучения взаимосвязи речи и музыки путем сопоставления фоноконцептов поэтического и речемузыкального произведений.

Ключевые слова: *фоноконцепт, интонация речи, интонация музыки, компоненты интонации, речемузыкальное произведение, речемузыкальная коммуникация.*

In the paper, based on the analysis of theoretical and experimental results of cognitive and communicative researches in linguistics and musicology, the author makes an attempt to explain the nature of phonoconcept and peculiarities of its functioning in speech-and-music works. The author dwells on the importance of integrated studying of the verbal and music concepts and particularly the way they convey the meaning of speech-and-music works. The paper substantiates the feasibility of the further study of speech and music relations by the comparison of phonoconcepts of a poetic and speech-and-music works.

Keywords: *phonoconcept, intonation of speech, intonation of music, intonation components, speech-and-music work, speech-and-music communication.*

Multiple researches devoted to various aspects of speech-music relations prove an undeniably deep connection between these domains as far as both structure and functions are concerned. The strongest link though is observed on the prosodic level, intonation and its components being the features undoubtedly shared by both speech and music.

Therefore while studying the communicative and cognitive peculiarities of speech-and-music work's functioning we found it quite rational to refer to the idea of phonoconcept as one of the compelling parts in the cognitive process of both verbal and speech-and-music work's generation, actualization and perception.

Thus, the **objective** of the paper is to demonstrate how the comparative study of phonoconcept functioning in speech and speech-and-music works might contribute to the general understanding of speech-music connection.

Prior to exploring the phenomenon of phonoconcept it seems essential to mention that in the frame of studying communicative and cognitive peculiarities of speech-and-music works functioning we developed and substantiated an invariant synergetic model of speech-and-music communication [4, p. 80] intended to reflect the processes of speech-and-music work's generation, actualization and perception occurring in the spheres of sender's and receiver's spiritual being. For better visualization of the process of speech-and-music work's generation and actualization in sender's (singer-songwriter's) spiritual being its detailed model is presented below (Fig. 1).

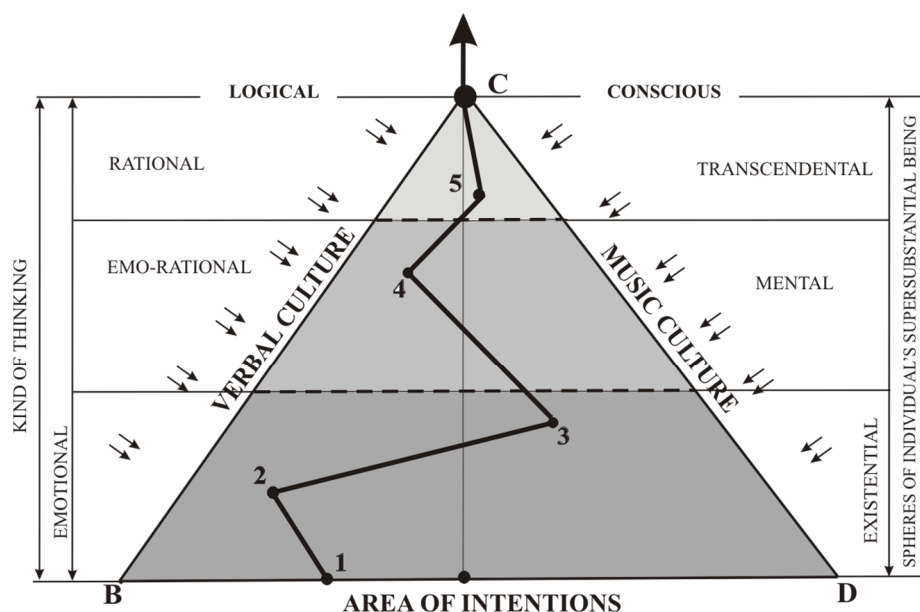


Figure 1. Psycho-energetic process of speech-and-music work generation and actualization

The presented model is of profound importance for this paper since it describes the generation of any utterance and speech-and-music work in particular as a cognitive process which involves all the spheres of a speaker's supersubstantial being [6, p. 207-211].

The model enables us to successively consider the course of the speaker's thinking which emerges as purely emotional (in the existential sphere), passes into emo-rational (in the mental sphere), being afterwards transformed into rational (in the transcendental sphere), and finally drawn up by consciousness into logical. The stochastic interaction between these forms of thinking results into the self-development of inherently synergetic mechanism of speech-and-music work's generation and actualization which on the model appears as a certain trajectory of a structure-attractor (1-C).

An equally important peculiarity of the presented model is that the results of cognitive processes in each sphere of an individual's spiritual being are recorded in memory in the form of certain concepts the names of which are determined by the type of thinking that creates them [6, p. 220]. According to this emotional, emo-rational, rational and logical concepts can be distinguished and actualized not only in verbal form, but also in non-verbal, particularly in auditory, i.e. in the form of music [ibid, p. 221].

Despite a great number of linguistic studies devoted to the problem of the concept, definition of the term "concept" itself is still controversial. Therefore we had to address directly to the synarchaic nature of the concept as a unified multilevel functional unit of cognition [7, p. 92]. Thus we are inclined to stick to the well-known definition [ibid, p. 93], according to which the concept is a mental integrity possessing as a unit of meaning a certain degree of abstraction, displaying objects or phenomena of the real world caused by the collective consciousness which evolves in the form of a complex and more or less accurate image that can be stored in memory and constantly regenerate as a result of cognitive stochastic processing of new perceptive and logical information by the emo-rational sphere of individual's thinking.

Naturally enough that there is still no well-defined understanding of "concept" in cognitive musicology. However, we tend to believe that the above given definition of "concept" is able to embrace each and every opinion of musicologists to some extent related to this issue.

According to the theory of B. Asafiev [1, p. 34], the musicologist, musical intonation, having merged with speech intonation and having absorbed the feelings and emotions of the masses of people under the influence of certain conditions, depending on the peculiarities of sound generation and perception, becomes delineated in the public auditory consciousness and turns into *sound complexes*. Epoch's intonation dictionary consisting of the above mentioned sound complexes [ibid, p. 57] is the result of the accumulation of intonation and auditory ideas that on the basis of specific sensual thinking eventually form a certain generalized variant of typical intonation.

In the similar manner V. Moskalenko uses the term "*intonation template*" [8, p. 5] meaning accumulated auditory representations recorded by either individual or collective memory – the product of perceptual experience of musical works sharing some common prosodic features. What is more, the author believes

that formative generation and development of a thought in speech-and music works occurs only on the basis of the above mentioned intonation templates.

Specifying these ideas Ye. Nazaykinski [9, p. 63-64] points out that the melodic contour of any utterance is basically unique since it depends on certain variable factors, such as subject matter, situation, mood of the speaker. Yet within this contour one might capture some relatively stable typical intonation patterns. It is the above-mentioned relative stability that allows intonation to be comprehensible. Thus, the scientist assures that to study the mechanisms of speech-and-music work's generation and perception one should definitely pay attention to the idea of *representation model*, perception of which makes a recipient's consciousness find it in the memory even if it belongs to the invariants.

It is widely believed that music intonation stores up and reinforces sociocultural experience which is reflected in "social memory" of music. Such accumulated experience unites music intonation patterns into *local semiotic systems* [2, p. 327] or *universal ciphers* [11] where principles of music cognition are established. In this regard it is worth mentioning the idea of "*auditory constants*" which should be understood as typical melodic and harmonic as well as rhythm-and-beat sequences with inherent meaning [3, p. 24].

Nowadays the theory of stable intonation phrases, known as *migrating intonation formulae*, is getting more and more popular. Such phrases possess inherent meaning and are able to cause specific subject-figurative representations and actively migrate among various music texts, enriching the musical language and specifying the content of the work [10, p. 21].

As can easily be seen all preceding ideas of auditory complexes, intonation templates, representation models, universal ciphers, local semiotic systems, and migrating intonation formulae by their very nature are quite close to the linguistic idea of **phonoconcept**, introduced and substantiated by a prominent Ukrainian phonetician Prof. Alla A. Kalyta. Phonoconcept is viewed as a specific mental entity which is generated owing to specific communicative experience and comprises an essential minimum of knowledge able to be preserved in an individual's long-term memory in a form of either a sound perceptive image or symbol and reproduced in oral communication with the help of certain phonetic structures [5, p. 215]. Therefore, it is quite probable that eventually the notions of auditory complexes, intonation template, representation model, universal ciphers, local semiotic systems, and migrating intonation formulae might be substituted by more succinct terms as musical concept or phonoconcept.

From a logical point of view such an outcome is quite inevitable, since it is intonation that is the common ground for both speech and music phonoconcept's generation.

Keeping in mind the fact that speech-and-music work is a product of speech-and-music communication, a complex integrated system which is generated in the

process of synergetic speech and music interaction, it becomes quite apparent that the consideration of verbal concepts and music concepts apart from each other will impede a thorough and fundamental study of speech-and-music works' communicative and cognitive peculiarities.

The preliminary speech-and-music works' auditory analysis, aimed at determining some definite intonation patterns, revealed that the most recurrent are the intonation patterns, or phonoconcepts, of sorrow, regret, despair, appeal, greeting, victorious cheer, etc. all of them possessing a profile of specific intonation means.

The fragment below taken from the "Mungojerrie and Rumpelteazer" part of Cats the musical provides a good example of phonoconcept of restless gaiety which was unanimously designated as such by the informants.

¹Mungojerrie ξ and ¹Rumpel⌊teazer ξ were a ↘very no ↘torious ↑couple of ⌊cats.



Even being previously unfamiliar with Mungojerrie and Rumpelteazer – the main characters of the eponymous speech-and-music work, listeners from the first utterance described them as fun, sly, artful, somewhat thievish fidgets. Such a rapid understanding of the characters' personality became possible due to the appropriate prosodic arrangement, the main pragmatic purpose of which was to spark the interest of the audience in cats-tricksters and get through the peculiarities of their character.

As is seen from the intonogram, the meaning in the first intonation group (¹Mungojerrie), the tempo of which is perceived as slow, is conveyed by the falling terminal tone, realized in mid-low tonal range and in the zone of average rate. Terminal tone is preceded by the checked scale within which the first syllable of one of the characters' name is emphasized by mid-high non-nuclear full stress and increased level of loudness, which in turn focuses listener's attention on the character and contributes to the growth of interest. Prosodic features of the second intonation group (and ¹Rumpel⌊teazer) practically duplicate the previous syntagm, which most probably indicates an attempt to demonstrate equality between the characters basically meaning that birds of a feather flock together. High level of emotional-and-pragmatic potential of this fragment is confirmed in the third intonation group (were a ↘very no ↘torious ↑couple of ⌊cats) by a full gradually descending sliding scale with broken regularity (special rise on the word ↑couple) that along with the fastened tempo, moderate level of loudness, mixed rhythmic pattern and light joyful timbre reinforce the festive and mischievous nature of the described characters, at the same time adding them certain significance.



The main role in the musical arrangement of this fragment is played by the intervals between two adjacent sounds in the scale – seconds that sound in descending sequence. Certain intrigue is embodied due to syncopation, i.e. the shift from a strong beat to a weak one, which in turn determines the prevalence of the dotted rhythm. It should also be noted that an important role in strengthening the interest of the audience to the characters is played by fastened tempo and moderate loudness that again adds to the described characters' cheerful nature.

As is evident from the note picture above a descending (in the first and second intonation groups) and waveform (in the third intonation group) melodic contour of the poem is preserved in its speech-and-music variant.

Emotions and meaning in the intonation group *were a very notorious couple of cats*, conveyed in the poetic work by broken gradually decreasing sliding scale, in speech-and-music variant are embodied by its performance in the zone of increased loudness, increased tone level on the word *notorious* and its somewhat prolonged singing. On the other hand one cannot but notice that the phrase *couple of cats* is performed in a muffled dim manner, which undoubtedly gives the effect of mystery.

Such a comparative analysis of the implementation of joy in both speech and speech-and-music work allows us to conclude that the common features for the phonoconcept of restless gaiety in both types of works are fastened tempo, waveform melodic contour, intervals, moderate loudness, checked scales, division of the syntagm into short rhythmic groups.

We strongly believe that the further integrated study of phonoconcepts functioning in speech and speech-and-music works will shed some more light on the infinite problem of speech and music connection.

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